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A BEDROOM "TIDY."

[From the *Cabinet Maker and Art Furnisher*, London.]

IN the bedrooms of both the mansion and the cottage there too frequently prevails an utter disregard of Heaven's first law—viz., order. A peep into the sleeping apartments of some individuals who are less tidy than the usual run of mankind would, perhaps, convince us of this fact, and remind us that some contrivance by which to effect an improvement in the direction of order, would be a profit to ourselves as furnishers and a boon to the purchasing public. The untidiness we allude to is generally caused by the throw-about way in which wearing apparel is disposed of by the weary owner when retiring for the night. Those garments, instead of being carefully folded up and placed upon a chair or hung upon a hook, are mostly flung upon chairs, tables, or anything else which is handy; indeed, they are frequently allowed to remain upon the floor in just about the same spot where they fell. It is for the

slippers, or even neckties, gloves, and other such articles. The bottom shelf is intended for boots or slippers in immediate use. Such harmless items of apparel generally suffer more neglect than any others, and may mostly be seen just peeping from under the valance, or else thrown about in opposite corners of the room. Perhaps, if possessed of such a "Tidy" as we have before us, the untidy one might be induced to place or throw his slippers upon the bottom shelf and hang his clothes upon the pegs, thus improving both his disorderly self and the appearance of his chamber.

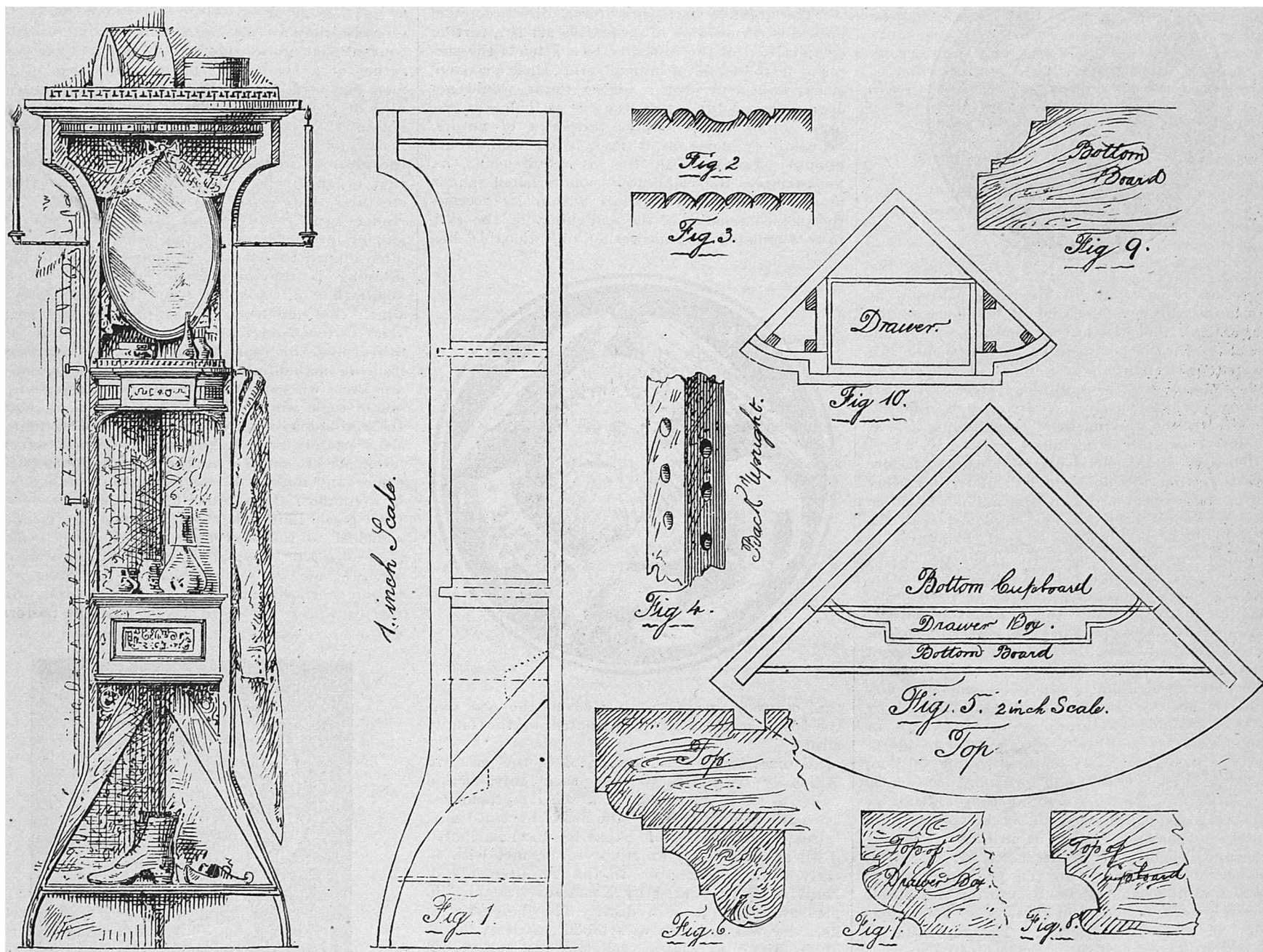
The following particulars may be useful for guidance in the construction of the article:—It consists of two frames with open sides, fastened together at the back, and surmounted by a quadrangular top. It is fitted with a small cupboard, drawer, box, and bottom-board, each of which serves the double purpose of utility and strength. The side-frames should be made as follows: 1½ in. stuff, shaped front upright and straight; back upright with cross-rails doweled between, as Fig. 1. The front edges of shaped uprights might have a molding or beads worked on them, as Figs. 2 and 3. The bottom rail being on the angle should have

CONVENTIONALIZED DESIGNS.

It is better that the figures of animals, when merely ornamental accessories of architecture, and not forming part of a bas-relief nor intended to represent a reality, should be conventionalized; and the quaint lions admired in medieval buildings, supporting columns or other un-leonine occupations, would be very objectionable if they exactly represented real life. The human figure, however, should never be degraded by conventionalization; whatever may be the unfortunate proclivities of individual members of this great family, the form itself represents the highest phase of living creatures, and should be respected as such.

Nowhere does the inferiority of moldings directly imitating natural objects, compared to conventional ones, appear more conspicuous than when placed near to the representation of human figures. Imagine a metope of the Parthenon, or any Greek sculptor, surrounded by an imitation of real flowers! A meretricious taste induced some artists to paint a wreath around landscapes and portraits.

Among the many reasons why natural objects should not be selected for ornamentation, one important one is that a building is a work of art, and is not copied from nature. The parts of it are also conventional, and one of those parts is the ornamentation. In a building we do not look for copies of natural objects, they are opposed to the character of so



convenience of untidy individuals, that is, for the majority of mankind, that we submit this rough idea of "A Bedroom Tidy."

In the present design we have endeavored to utilize an odd corner, and at the same time to produce a serviceable and decorative article. Our sketch represents a piece of woodwork fitted with hooks for clothes, and an overhanging top for bags, boxes, &c., while the other spaces are used for toilet purposes, and conveniences for boots and slippers, and the like. The upper part is intended to be fitted with candle-brackets, so placed as not only to be useful for dressing, but also as lights in the apartment. Care must of course be taken that the arms stand sufficiently far from the woodwork or wall to prevent mishap. The glass is made oval because it will admit of a greater swing in that form and helps the lines of the design. The drawer-front is shaped to assist the design, and stands forward in the centre to give a greater length of drawer and top. A fretted gallery is placed around the top shelf and the toilet shelf to prevent articles from falling off. Below the drawer is a very handy space for water or physic bottles, and below this again is a cupboard which, though too small for pedestal purposes, will be found very useful for

cramping-blocks glued on, as indicated in the sketch by dotted lines, otherwise a good joint cannot be obtained. One back upright will suffice, as the cross-rails of the second frame can be doweled into it. Care must be taken to arrange the dowels, as Fig. 4, otherwise all the strength will be taken from the parts. The top, boxes and bottom-board should be set out on a board as Fig. 5. The top must overhang the side-frames one inch to allow for skirting. The drawer-box should be made as plan, Fig. 10, the sides being dove-tailed at the back, and doweled between the top and bottom. The cupboard may be made in the same manner, and when screwed to the framing should be one inch below the top edge of second and third cross-rails, so that the rails may form a rim at both sides. The bottom-board should have a narrow rail screwed underneath the side to prevent cutting. The oval glass frame must be hung with ordinary glass movements. The fret at lower part of side-frames should have a margin to it, and could be glued in its place. Such an article as this might be made in any of the usual bedroom suite woods—American walnut being preferable. In some rooms, our "Bedroom Tidy" might answer the purpose of a toilet table.

artificial a creation; and it is as inconsistent to represent real plants climbing up its walls as to make columns in the form of trees. We only excuse these errors in an Egyptian temple, as we there, and there only, excuse a capital composed of one or four human heads.

It is true that statues are introduced in buildings, both internally and externally, and they are real representations of natural objects; but they are not on a par with mere ornamentation, and though subservient to the general effect, with which they should never interfere, they are not considered in the same way as is a molding or border or pattern. There are statues and pictures and frescos in houses and public buildings, but they are not mere ornaments like moldings or the decorative parts of architecture, they are admired for their own merits. But this is not the case with ornamental details, which depend on the approbation they obtain or the office they fulfil in the building, and are inseparable from the purpose for which they are placed there.

Again, if we imitate the exact form, we must copy with equal fidelity the particular hue of the plant; and as the colors selected in decorating a building are conventional, and depend upon their position, it must happen that the color of the plant will not always be the proper one; while the conventional rose, or sunflower or any other plant may assume whatever hue is required for the harmony of the surroundings. And did one ever stop to consider the disproportionate quantity of green that would result from such a following of realistic growth?